



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Sherrington and Madame Laura Baxter, who created quite an effect in the duet, "Quis est homo," the soprano part suiting the voice and style of Madame Sherrington to perfection, and Madame Laura Baxter displaying not only a good *contralto* voice, but a true feeling for this class of music. In every respect this was a most excellent concert.

Handel's *Israel in Egypt* was the oratorio on Friday, the 19th ult., the principal singers being Madame Rüdersdoff, Miss Banks, Madame Sainton-Dolby, Messrs. Cummings, Santley and Patey. The choruses were marvellously sung throughout; and those who know the difficulties of this work will fully appreciate the efforts of all concerned in its performance.

MR. HENRY LESLIE'S CHOIR.

THE second Subscription Concert for the season of this excellent Choir took place at St. James's Hall on the 4th ult. Mendelssohn's Military Overture (chiefly known here by his own four-handed pianoforte arrangement) was on this occasion played by the band of the Scots Fusilier Guards, though scarcely so well in tune, especially in the slow movement, as we could have desired. The most interesting features of the concert were Mendelssohn's Cantata, "O sons of Art," written for male voices, with accompaniment of wind instruments, and Samuel Wesley's unaccompanied Motett, for double choir, "In exitu Israel." The want of effect in Mendelssohn's cantata was in no respect traceable either to the singing or to the composition. Carefully as it had been studied under the able guidance of Mr. Leslie, and zealously as every member of the choir laboured to work out the intention of the composer, it was an utter impossibility for a small vocal body trained to give the minute effects of light and shade in the madrigals and part-music to which they have been accustomed, to sing with the power intended by Mendelssohn, who expressly designed that the brilliant wind-instrument accompaniment should aid, and not destroy, the effect of the voices. Enough, however, was shown of the excessive beauty of the composition to justify its being taken in hand by a choir of larger pretension; and Mr. Leslie deserves every praise for calling public attention to its merits. Wesley's Motett is written in the genuine fine old school of sacred music; and is worthy to be ranked with the noblest specimens of its class. It was excellently sung throughout, and created a marked sensation with the audience. Henry Leslie's Advent Anthem, "Blow ye the trumpet," was also given with great effect; and an enthusiastic *encore* was awarded to Pearsall's well written and beautiful madrigal, for six voices, "Light of my soul," which was sung with all the gradations of tone absolutely essential in these compositions, and for which this choir is so justly celebrated. A word of praise must be given to Miss Westbrook and Miss Whytock for their chaste and artistic rendering of the duet "Quis est homo," from Rossini's *Stabat Mater*, a performance so appreciated by the audience as to elicit an universal *encore*. We were glad also to find that Weelkes's madrigal, "As Vesta was descending"—one of the purest specimens of the English school at the commencement of the seventeenth century—was re-demanded without a dissentient voice. Such music as this never dies; and with its quaint harmonies and melodic phrases so recalls the date of its birth, that we seem to be actually living in the time when the art was first asserting its right to a place in popular favour. Mr. E. Dannreuther, who has already won a name at the Crystal Palace Concerts, performed Beethoven's "Moonlight" sonata with the precision of an experienced pianist, but with none of that impulse of genius without which so poetical a composition falls coldly and lifelessly on the ear. We could name many English players waiting for a hearing, whose performance would give equal, if not greater, satisfaction to their hearers. The Hall was extremely well attended, and the audience most attentive throughout the entire concert.

MONDAY POPULAR CONCERTS.

THE concert on the 1st ult. was exceedingly interesting, on account of the programme being exclusively devoted to the works of Mozart, a feature so acceptable to the lovers of genuine music, that it scarcely needed the announcement that the idea grew from the fact of Mozart's having been born some day in the preceding week, 108 years ago. Madame Arabella Goddard was the pianist of the evening; and most delicately indeed did she render the beautiful sonata in B flat, for pianoforte alone; a work which cannot be too deeply studied by those who are still prone to believe that mere manual dexterity will enable them to expound the compositions of the great masters. Here, indeed, no wonderful mechanical difficulties present themselves; but in their place we have an uninterrupted flow of the purest melody, combined with passages exacting a power of phrasing of the very highest order, and a fluency of execution which none but the most accomplished player can command. Madame Goddard also took part in the sonata in A major, for pianoforte and violin, with M. Vieuxtemps, and in the well known quartett in G minor, for pianoforte and strings. The quintett in A major, for clarinet and strings, in which Mr. Lazarus, as usual, delighted every hearer by his masterly performance, and the purity of his tone, was also one of the features of the evening. The programme of the following concert was selected entirely from the works of Mendelssohn, the anniversary of his birth-day, like that of Mozart, occurring near enough to the concert to justify the directors in the act. That no such justification was necessary must have been amply proved by the unqualified delight of the audience during the entire evening. Mr. Charles Hallé played the pianoforte *caprice* in E major, and joined MM. Vieuxtemps and Paque in the trio in C minor, for pianoforte, violin, and violoncello. Mendelssohn's early composition, the quartett in E flat, Op. 12, for two violins, viola, and violoncello, placed judiciously first in the programme, formed an excellent prelude to the masterly works which followed; and indeed the growth of his genius was so well shown—commencing in his 19th year, when this quartett was written—that the concert became additionally interesting as to a certain extent tracing his career.

The next concert, devoted to various composers, should be noticed for the sake of Mozart's Sestet in B flat, for stringed quartett and two horns, which was performed for the first time by M. Vieuxtemps, L. Ries, H. Webb, and Paque, Messrs. C. Harper and Standen. This elaborate composition requires more than one hearing, but its beauties, like all Mozart's works, charm at first. The Adagio, in which the horns are silent, is a delicious stream of melody. The Sestet was repeated at the following concert.

THE concert of the Musical Society, on the 28th January, should not be passed over, if only on account of the artistic performance of Mozart's pianoforte concerto in D minor, by Miss Agnes Zimmermann. Educated entirely in the Royal Academy of Music, she adds one more to the many players of a sound classical school who have shed a lustre upon that institution; and the applause with which she was deservedly greeted will, we trust, encourage her to persevere in a career which has had so hopeful a commencement.

WE think it right that the public should be informed upon a point of historical musical interest, especially as the error which had spread so widely before the publication of Lady Wallace's translation of "Mendelssohn's Letters," is likely to be perpetuated by the book itself. In a note at the bottom of page 133, in the second volume, it is stated that *St. Paul* was performed for the first time in England, at the Birmingham Festival. The facts are these. The first performance of the oratorio in this country took place on Friday morning, 7th October, 1836, at the Musical Festival at St. Peter's Church, Liverpool;

the principal singers were Madame Caradori Allan, Mrs. W. Knivett, Mrs. A. Shaw, Miss Birch, Mrs. Wood (late Miss Paton), Messrs. Braham, Bennett, E. Taylor, A. Novello, and H. Phillips. Conductor, Sir George Smart. Leader of the band, Mr. F. Cramer. The English version was by the late Herr C. Klingemann (Mendelssohn's dear and intimate friend), and Mr. Ball. The arranged score, by the composer, was published by Novello, with the following dedication, which stamps the place of its first performance beyond doubt. "The English version of the oratorio of *St. Paul* is gratefully dedicated to Sir George Smart, in acknowledgment of the kind interest he manifested, and the ability he displayed in conducting its first performance in this country, at the Liverpool Festival, by his much obliged and obedient servant, THE PUBLISHER, 69, Dean Street, Soho Square."

THE Annual Festival of that admirable charity, the Royal Society of Musicians, takes place at the Freemasons' Tavern, on Tuesday, the 15th inst., Sir Francis Goldsmid, M.P., in the chair. Some of the most eminent members of the profession, both in the instrumental and vocal department, have kindly offered their valuable assistance on the occasion.

ON Wednesday evening, January the 6th, an entertainment was given by the Paddington Chapel Choral Society. The principal performers were Miss B. Burr, Miss Stalman, and the Misses Physick. Mr. William Hollis, the organist to the chapel, conducted.

A performance of Handel's *Messiah* was given in the Victoria Park Congregational Church, on Tuesday evening, the 9th ult., under the direction of Mr. James Turner, the solo parts being sustained by the Misses Mascal, Mr. Broxholm, and Mr. Thomas. The band and chorus was complete in every department, numbering 150 performers.

ON Wednesday evening, the 10th ult., Madame Wildey gave a grand concert at Milton Hall, Hawley Crescent, Camden Town. The vocalists were Madame Wildey, Miss Emily Frazer, Miss E. Pitt, R.A.M., Mr. Langsloan, and others. Violin, Master A. Pitt; piano, Miss Procter; conductor, Mr. E. Isaacson.

THE St. John's (Westminster) Choral Society gave their third private concert in the Theatre of the Free Public Library, Great Smith Street, on Tuesday evening, the 16th ult. The first part of the programme consisted of Spohr's "God, Thou art great," and other sacred works. In the second part a selection of glees and madrigals, interspersed with solos, both vocal and instrumental, was performed. Mr. Marcellus Higgs conducted, and Mr. W. Williams presided at the pianoforte.

ON Monday, the 1st ult., the Rev. Joseph Maskell, Curate of All Hallows, Barking, City of London, gave a Lecture on the History of the Pianoforte, with a sketch of eminent composers for that instrument, assisted by Miss Georgiana Couves, (pianist,) of Queen's College, London.

AN amateur concert was given in the large room adjoining the Bald-faced Stag, on Tuesday evening, the 2nd ult., in aid of the funds for the enlargement of the Church of St. John's, Buckhurst Hill. The programme consisted of songs, duets, part-songs, &c. Mr. R. V. Clementi Smith conducted.

LICENSED VICTUALLERS' ASYLUM CHORAL ASSOCIATION.—This Association, which has been established by the Rev. W. G. Martin, the Chaplain of the Asylum, to promote congregational singing amongst the young people of his chapel, has become a great fact. On Tuesday evening, the 23d ult., the Association performed Haydn's *Creation* in the board-room of the Asylum, Old Kent Road, in a manner that reflected the highest credit upon all concerned in the performance. The principal vocalists on the occasion were Miss Banks, Mr. W. L. Manwaring, and Mr. Aynesly Cook. The chorus consisted of about eighty voices, the whole being under the direction of the

Rev. W. G. Martin. Dr. Boardman presided at the pianoforte, and Mr. R. Nottingham (formerly organist at the Asylum Chapel) led the amateur band.

Mrs. Thomas Perry, organist at the Infant Orphan Asylum, Wanstead, and Miss Georgiana Couves, organist of Bromley, Middlesex, gave a performance on the new organ built by Bishop and Starr, for S. Saviour's New Church, Clapham Common, at their manufactory, on Monday, the 15th ult.

TO CORRESPONDENTS.

Bucephalus.—*Declined with thanks.*

Our Correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes which may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

A Notice is sent to all Subscribers whose payment in advance is exhausted. The paper will be discontinued where the Subscriber neglects to renew. We again remind those who are disappointed in getting back numbers, that only the music pages are stereotyped, and of the rest of the paper, only sufficient are printed to supply the current sale.

Notices of concerts and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance. All communications must be authenticated by the proper name and address of the writer.

Brief Summary of Country News.

ATHERTON.—On Thursday evening, January 28th, a concert of vocal and instrumental music was given in the National School Rooms, by the members of the Church Choir, and the band of the 60th L.V.R. The principals were Miss Hope, Mr. Manley, and Mr. Tyldesley.

BLOCKLEY.—A concert of sacred and secular music was given by the Blockley Choral Society, on Monday the 8th ult. The soloists were Misses Mayland, Foster, and Bull; Messrs. Smith, Foster, and Sharp. Pianist, Mr. W. W. Warner.

BRADFORD.—Prize Singing in the Temperance Hall has this week been introduced as a kind of variation to the monotony of the amusements in this town. The competition took place on Tuesday evening, the 9th ult, before gentlemen considered competent judges, and a large audience. The prize for the best sentimental solo was awarded to Mr. Sutcliffe, who sang the "Stirrup-cup," (Arditi). Mr. Mullen gained the prize for the best comic song. The prize for the best glee was taken by Messrs. Sutcliffe, Rushworth, Wilson, and Akam.

BRISTOL.—On Monday, the 15th ult., the first of the second series of Monday Popular Concerts was given at the Athenæum, before a very large audience. The vocal part of the entertainment was sustained by Mrs. P. J. Smith and Mr. Merrick. The instrumentalists were Miss Emily Taylor (pianoforte), Mr. A. W. Waite (violin), Mr. H. Morris (flute), and Mr. Louis Waite (violoncello). The concert was, as usual, under the direction of Mr. A. W. Waite; accompanist, Mr. L. Waite.

BROSELEY.—On Monday evening, the 8th ult., the members of Messrs. Roden and Barnett's music classes gave the third of a series of popular concerts in the Town Hall. The programme consisted of both vocal and instrumental music.

CHELTENHAM.—Mr. and Mrs. Elliot Galer gave their new lyrique entertainment on Friday evening, the 12th ult., at Hale's Music-room. The music is by Mr. Meyer Lutz.—On Monday, the 22nd ult., the second of a series of quartett concerts was given by Mr. H. Blagrove, and Mr. M. Von Holst, at Hale's Music-room.

DALSTON.—A new descriptive musical entertainment, entitled the "Rose, Shamrock, and Thistle," was given in Albion Hall, on Tuesday evening, the 9th ult., by Mr. Highgate, the talented conductor of psalmody in Dalston